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VOL. XXII

PHILADELPHIA, PA., JANUARY, 1904.

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A Talk with Alberto Dominguez

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the future, and a really wide one.

The reason of this is that the musician should

not be content with the expression of what he

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LA TOSCA.

Waltz.

NO 5023

Duet for Piano

HONOR TOUJOUR

Andante.

Tempo di Valze M.M. 3/4

And. con moto

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Una Voce

Musical score for the first page, featuring piano and vocal staves. The score includes dynamic markings such as *f*, *ff*, and *sfz*. The piece is marked *Una Voce*. The piano part consists of two staves (treble and bass clef), and the vocal part is a single staff with a treble clef. The music is in a 2/4 time signature.

Musical score for the second page, continuing the piano and vocal staves. The score includes dynamic markings such as *sf*, *ff*, and *sfz*. The piano part consists of two staves (treble and bass clef), and the vocal part is a single staff with a treble clef. The music is in a 2/4 time signature.

In Good Style
SIMPLICITY.
Waltz.

№ 4157

Tempo di Valce n. 2. 3/4

RUFUS O. SMITH

The first system of the musical score consists of five systems of piano accompaniment. Each system contains a treble and bass staff. The music is written in 3/4 time and features a simple, rhythmic melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano) and *f* (forte).

Copyright 1881 by Theo. Forster & Co.

The second system of the musical score consists of seven systems of piano accompaniment. It continues the melody and bass line from the first system. Dynamics include *p*, *f*, and *ff* (fortissimo). A *Fin.* marking is present in the fourth system of this section, indicating the end of the piece.

CANZONETTA

FROM THE RAYMOND OVERTURE.
SECONDOA. THOMAS
Arr by FREDERICK WAIN GREEN

Andantino, 3/4 J. 60

Musical score for the second part of the Canzonetta. The score is written for piano in a 3/4 time signature. It consists of seven systems of two staves each. The tempo is marked 'Andantino, 3/4 J. 60'. Dynamics include *pp*, *p*, and *sf*. The piece concludes with a *dim.* marking.

CANZONETTA

FROM THE RAYMOND OVERTURE.

A. THOMAS.
Arr by FREDERICK WAIN GREEN

Andantino, 3/4 J. 60

PRIMO

Musical score for the first part of the Canzonetta. The score is written for piano in a 3/4 time signature. It consists of seven systems of two staves each. The tempo is marked 'Andantino, 3/4 J. 60' and the part is labeled 'PRIMO'. Dynamics include *pp*, *p*, and *sf*. The piece concludes with a *dim.* marking.

SECONDO

Musical score for the second part (SECONDO). The score consists of seven systems of piano and bass staves. Dynamics include *pp*, *mf*, *f*, and *pp*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents.

PRIMO

Musical score for the first part (PRIMO). The score consists of seven systems of piano and bass staves. Dynamics include *pp*, *f*, and *pp*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents.

SECOND NOCTURNE.

Revised & Engraved by C. F. Schirmer.

Allegretto, M. M. 2, 4, 4.

Fr. Liszt-Hilky, Op. 12.

The first page of the musical score consists of six systems of music. Each system contains a piano part (left hand) and a vocal part (right hand). The piano part is characterized by dense, rhythmic chordal textures, often with a steady eighth-note accompaniment. The vocal part features a melodic line with various ornaments, including grace notes and trills. The tempo is marked 'Allegretto' and the meter is 'M. M. 2, 4, 4'. The key signature has one sharp (F#).

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The second page of the musical score continues the piece with six systems of music. It maintains the same piano and vocal parts as the first page. The piano accompaniment continues with its characteristic rhythmic patterns, while the vocal line develops further with more complex melodic passages and ornaments. The tempo and meter remain consistent with the first page. The page number '11' is visible in the top right corner.

18

Andante

ff

a tempo

rit.

Andante

4

19

Andante

ff

a tempo

rit.

Andante

rit.

Andante

4

RÜBEZAHL.

Rübezahl is the name of a famous spirit of the German Göttingen
 by January 1790), corresponding to a passage in the First of
 Emperor. He is credited as the hide-and-hoist under the various
 forms of a witch, being, monk, giant, dwarf, etc. In the legend

and appeared, it says the head to be either wanders and wags
 himself out with the ground and wheel. The theory shows a
 strange and the specific character of its spirit in other words.

H. MECKE, Op. 230, No. 5

Allegro agitato 3/4 = 60

The first system of the musical score consists of two staves, treble and bass clef. The music is in 3/4 time and begins with a forte (f) dynamic. The right hand features a complex, rhythmic melody with many sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Poco più lento 3/4 = 48

The second system continues the piece with a tempo change to 'Poco più lento'. The dynamics are marked with 'ff' (fortissimo) and 'f'. The melodic lines in both hands become more spacious and expressive, with longer note values and some rests.

The third system of the musical score continues the piece. It includes a 'ritardando' (rit.) marking and a 'Tempo 1' instruction. The dynamics are marked with 'f' and 'ff'. The music returns to a more active, rhythmic character, similar to the first system, with intricate melodic patterns in the right hand and a solid bass line.

PROMENA DE.

POLKA-MARCH.

LEON BINGUET, Op. 25.

Moderato quasi Allegretto, 2/4.

The left page of the musical score contains six systems of music. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *ff*, *f*, and *p* are used throughout. The piece concludes with a final chord in the bottom right of the sixth system.

The right page of the musical score contains six systems of music, continuing from the left page. It maintains the same grand staff notation and 2/4 time signature. The music continues with similar rhythmic complexity and includes dynamic markings like *ff*, *f*, and *p*. A section marked *Meno mosso* begins in the fourth system. The score ends with a final cadence in the bottom right of the sixth system.

Musical score for page 54, featuring piano accompaniment for a waltz. The score consists of eight systems of two staves each (treble and bass clef). The music is in 3/4 time and includes various dynamics such as *p*, *f*, and *sf*.

WALTZ.

Tempo di Valse, *andante*

PIERRE RENARD.

Musical score for page 55, featuring piano accompaniment for a waltz. The score consists of eight systems of two staves each (treble and bass clef). The music is in 3/4 time and includes various dynamics such as *p*, *sf*, and *f*. The piece concludes with a *Fin.* marking.

Two staves of piano accompaniment. The upper staff contains a melodic line with some grace notes and slurs. The lower staff contains a rhythmic accompaniment with chords and eighth notes. There is a dynamic marking of *mf* in the upper staff.

NO 4311

FANFARE.

TH. DUBOIS

Allegro maestoso. 2/4. 1. 22

Two staves of piano accompaniment. The upper staff features a melodic line with a *ff* dynamic marking and some slurs. The lower staff has a rhythmic accompaniment with chords. A *ff* dynamic marking is also present in the lower staff.

Two staves of piano accompaniment. The upper staff has a melodic line with a *dim.* marking. The lower staff has a rhythmic accompaniment with chords. There is a *Tempo I.* marking above the upper staff. Dynamic markings include *pp* and *ff* in the lower staff.

4311-

WHEN LOVE IS DONE.

E. Mac LEAN.

Moderato.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "The night has a thousand eyes, The day but" and continues with "one, Yet the light of the whole world sees, When". The piano accompaniment features a steady, moderate tempo with a mix of chords and moving lines in both hands.

Copyright 1911 by Theo. Kretsch
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The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "The hand has a thousand eyes, The heart but sees, Yet the light of the whole life". The piano accompaniment continues with similar harmonic and melodic patterns, including dynamic markings like *pp* and *mf*. The system concludes with the lyrics "When love is done." and a final cadence.

THE STUDE



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The annual report... is made up of...

The present leader ignored the warning... the author of the book...

The first member regularly made the... the second member...

The members who had been the... the author of the book...

The author had a limited world view... the author had a limited world view...

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